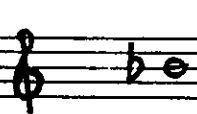


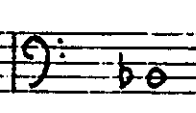
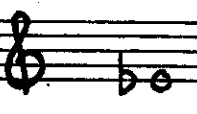

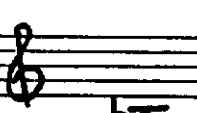
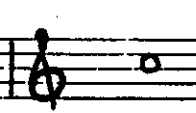
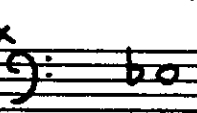
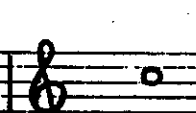
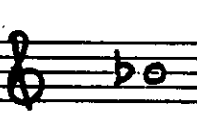
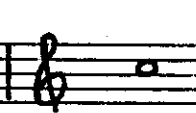
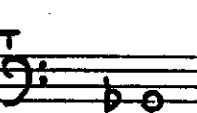

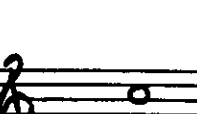




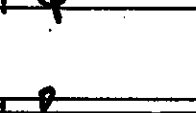
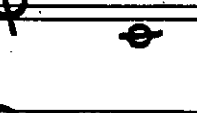
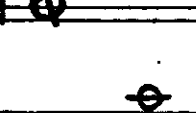


Big Band Arranging and Score Analysis Workbook

by Ted Pease

Berklee
COLLEGE OF MUSIC

TRANSPOSITION -

	CONCERT PITCH (SOUND)	WRITTEN	TRANSPOSITION FROM CONCERT
B ^b TRUMPET			UP A MAJOR 2 ND
B ^b TROMBONE			NON-TRANSPOSING
E ^b ALTO SAX			UP A MAJOR 6 TH
B ^b TENOR SAX			UP A MAJOR 9 TH
E ^b BARITONE SAX			UP AN OCTAVE PLUS A MAJOR 6 TH
B ^b CLARINET			UP A MAJOR 2 ND
B ^b BASS CLARINET			UP A MAJOR 9 TH
FLUTE			NON-TRANSPOSING
FRENCH HORN IN F			UP A PERFECT 5 TH
GUITAR			UP AN OCTAVE
BASS			UP AN OCTAVE

RANGE CHART

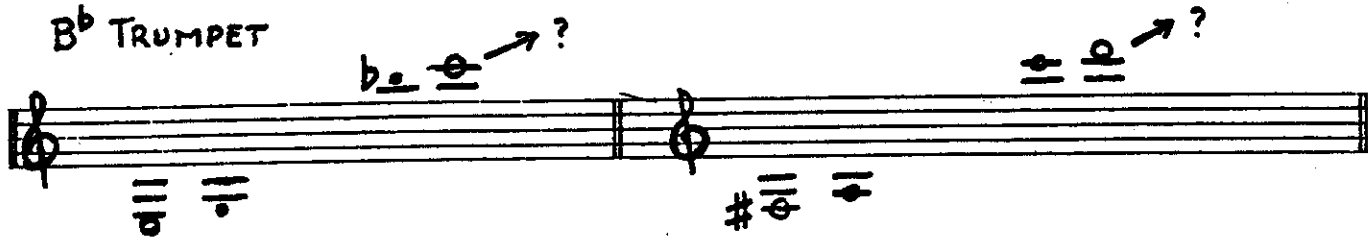
○ = EXTREME RANGES

● = PRACTICAL RANGES

CONCERT

WRITTEN (TRANPOSED)

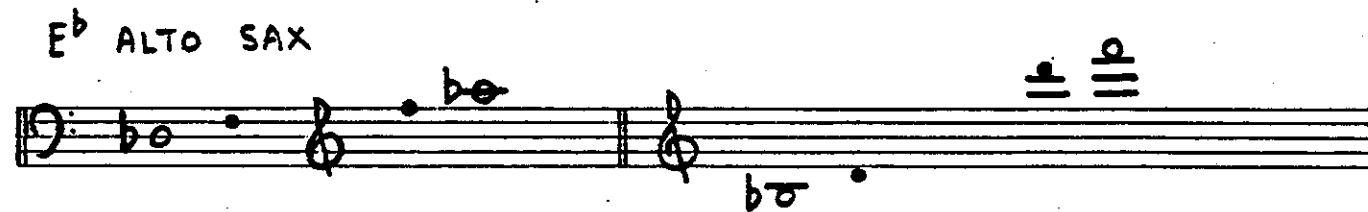
B^b TRUMPET



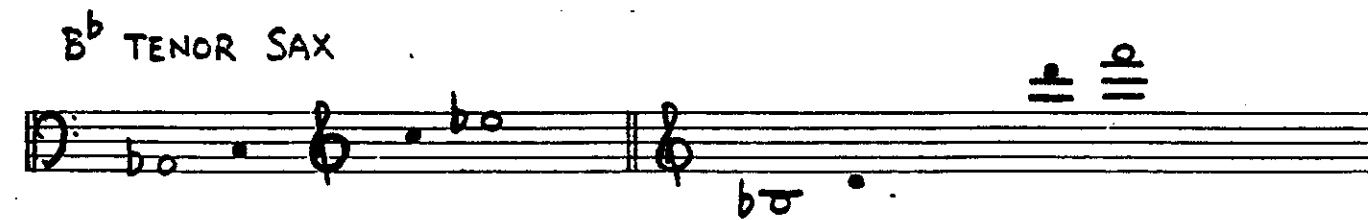
B^b TROMBONE



E^b ALTO SAX



B^b TENOR SAX



CONCERT

WRITTEN (TRANSPPOSED)

E^b BARITONE SAX

Handwritten musical notation for the bass line of 'The Bird Song'. The notation is on a single staff with a bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of several measures, including a half note, a quarter note, and a half note, followed by a double bar line. The notation is written in a simple, handwritten style.

↑ SOME NEW BARITONES
HAVE THIS LOW C.

B^b CLARINET

B^b CLARINET

B^b BASS CLARINET

[illegible]

↑ SOME NEW BASS CLARINETS
HAVE THIS LOW D^b.

FLUTE

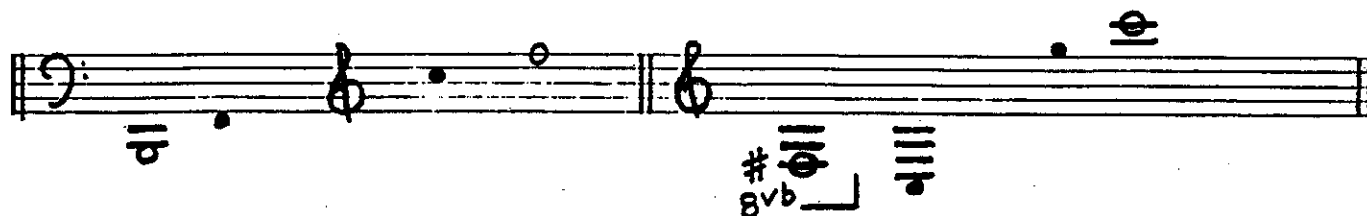
FLUTE



CONCERT

WRITTEN (TRANSPosed)

FRENCH HORN IN F



GUITAR



BASS



1) I^{Maj6} OR I^{Maj7} (OR I) C⁶ (C^{Maj7})(C) - IONIAN

2) II⁻⁷ D⁻⁷ - DORIAN

3) III⁻⁷ E⁻⁷ - PHRYGIAN

4) IV⁶ OR IV^{Maj7} (OR IV) F⁶ (F^{Maj7})(F) - LYDIAN

5) V⁷ G⁷ - MIXOLYDIAN

6) VI⁻⁷ A⁻⁷ - AEOLIAN

7) I⁻ A⁻ HARMONIC MINOR

8) I⁻⁶ TONIC MINOR A⁻⁶ MELODIC MINOR (ASCENDING)

9) I⁻⁷ A⁻⁷ PURE MINOR (AEOLIAN)

10) II^{-7(b5)} IN A minor B^{-7(b5)} - LOCRIAN

11) IV^6 OR IV^{Maj7} (WHEN GOING TO IV^-) F^6 (FMaj7) - IONIAN

12) IV^-6 F^-6 - MELODIC MINOR

13) bVII^7 SUB-DOMINANT MINOR Bb^7 - LYDIAN (b7)

14) bVI^{Maj7} AbMaj7 - LYDIAN

15) bII^{Maj7} DbMaj7 - LYDIAN

16) \#I^{o7} C\#^{o7}

17) bIII^{o7} Eb^{o7}

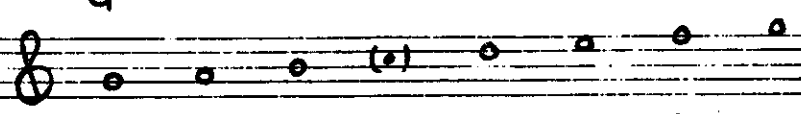

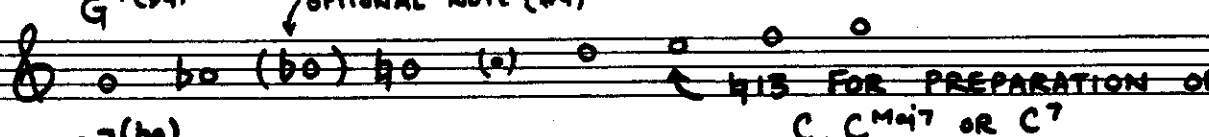

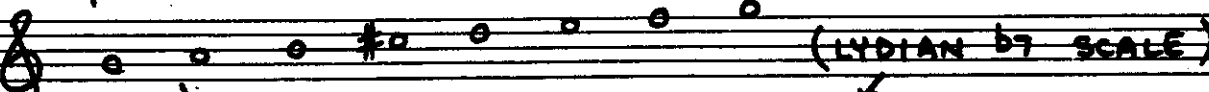
18) \#IV^{o7} F\#^{o7}

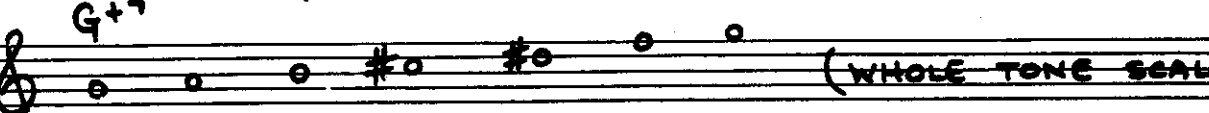
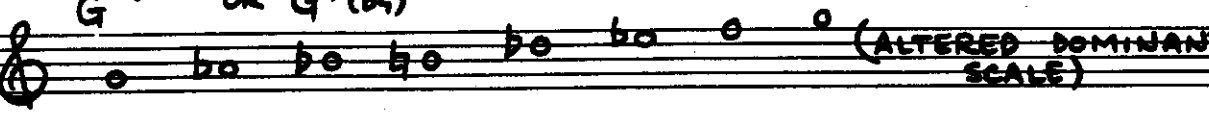

19) \#II^{o7} D\#^{o7}

20) $\text{III}^-7(\text{b5})$ $\text{E}^-7(\text{b5})$ - LOCRIAN

21) $\text{\#IV}^-7(\text{b5})$ $\text{F\#}^-7(\text{b5})$ - LOCRIAN

DOMINANT SEVENTH CHORD SCALES - SUMMARY

1. G^7 - MIXOLYDIAN

- 1a. $G^7(b9)$ - MIXOLYDIAN (b13) - USED WHEN GOING TO $C-6$ (MIGHT BE)

2. $G^7(b9)$ OPTIONAL NOTE (#4)

- 2a. $G^7(b9)$

3. $G^7(\#11)$


FOR GENERAL USE ON ALL SUBSTITUTE DOMINANTS PLUS $bVII^7$, IV^7 , VII^7 .
 ALSO USED FOR I^7/I , I^7/IV , I^7/V SITUATIONS.
4. G^{+7}

5. $G^{7(alt)}$ OR $G^7(b9)$

6. $G^7(sus4)$ - MIXOLYDIAN


ARRANGEMENTS FOR LARGE ENSEMBLE (4 + 4 thru 10 + 5)

I. Treatment of melody.

A. Unison writing.

1. Saxes.
2. Trumpets (with or without mutes).
3. Trombones (with or without mutes).
4. Trumpets and trombones (with or without mutes)
5. Mixed combinations.
 - a. trumpet and alto
 - b. trumpet and tenor
 - c. trombone and tenor
 - d. trumpet and baritone sax

B. Soli writing.

1. Sax solis (harmonized melody)
 - a. 4 parts- (close, drop 2, drop 3, spreads, mixed)
 - b. 5 parts- (close, double lead; drop 2, double lead, drop 3, double lead; spreads, five part mixed; voicings in fourths.
 - c. smaller combinations of two or three part solis.
2. Brass solis (with or without mutes)
 - a. 4 parts-(close position for most middle register work, drop 2 for lead notes at the top of the staff; spreads are impractical; solis in mutes should be in close position as a rule)
 - b. 5 parts-(same considerations apply using double lead; voicings in fourths also possible)
 - c. 6 parts-(same considerations apply, but spread voicings may be possible with bass trombone; voicings in fourths, upper structure triads, and other voicings derived from available notes may be utilized on sustained or accented notes.
 - d. 7 thru 10 parts-(same as c.)

3. Solis using mixed instrumental combinations

C. Concerted writing.

D. Tutti writing.

II. Treatment of Backgrounds.

A. Melodic backgrounds.

1. If active, use unison (see possibilities previous page).
2. If inactive, use unison or soli technique (see possibilities previous page).

B. Percussive backgrounds.

1. Melodic content is often minimal.
2. Unison is possible, but most percussive backgrounds are harmonized. Depending on the size of the group playing the background, use one of the soli possibilities listed on the previous page or use concerted writing.

C. Harmonic backgrounds.

1. By definition must be harmonized. Spread voicings are commonly used if the instrumentation permits. Large brass section harmonic backgrounds are often muted to avoid a balance problem especially on slow tunes. In addition to spread voicings, other soli voicings are also possible.

D. General rule of thumb:

When the main melody is orchestrated as a solo or in unison, the background may be scored as a unison or it may be harmonized. However, if the main melody is orchestrated as a soli or is harmonized in some other way, the background will present the most contrast and will be less obtrusive if it is scored as a unison.

UNISON COMBINATIONS - RANGES.

TRUMPETS

LOW HIGH DIVIDED 1

TRUMPETS AND TROMBONE

UNISON 8ve UNISON

TROMBONES

UNISON OCTAVE UNISON

SAXES

A = ALTO
T = TENOR
B = BARITONE

A T B A T B

A T B

A T B

GENERAL LEAD RANGES FOR SOLI AND CONCERTED

SAX SOLIS:

CLOSE

OPEN



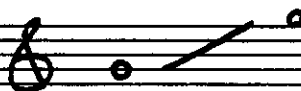
BRASS SOLIS:

CLOSE

OPEN

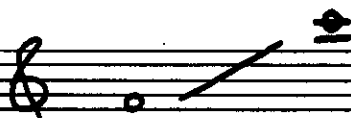


MUTED BRASS:
(LEAD)

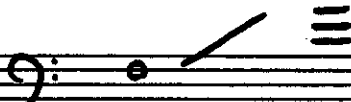


CONCERTED WRITING (OR TUTTI)

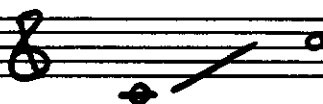
LEAD TRUMPET:



LEAD TROMBONE:



LEAD ALTO:



4 + 4 BASIC CONCERTED WRITING

1. Harmonize the melody for the four brass in close or $\downarrow 2$ position.
2. Using a constant or variable coupling, extract a middle register alto sax lead line from the brass harmony parts.
3. Add the remaining doublings below the lead alto in close or drop 2 position.

constant coupling (with 3rd tpt)

SAXES

BRASS

C-7 F7(b9) Bb6

CLOSE

CLOSE

variable coupling

SAXES

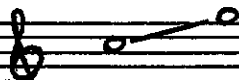
BRASS

F-7 Bb7(b9) Eb6

CLOSE

CLOSE

In cases where the melody is in the following range—



The brass section may be harmonized in close position and then the four saxes may play the same harmonization an octave lower.

SAXES

constant coupling

BRASS

F-7 Bb7(b9) Eb6

CLOSE

CLOSE

~~OPEN BRASS OVER OPEN SAXES~~

OPEN BRASS OVER OPEN SAXES

The image shows a handwritten musical score on four staves. The top two staves are grouped by a brace and labeled 'SAXES'. The bottom two staves are grouped by a brace and labeled 'BRASS'. The key signature has one flat (Bb) and the time signature is 4/4. The first measure contains a complex melodic line for the saxophones and a corresponding line for the brass. The second measure shows the saxophones playing a whole note chord, with the brass playing a whole note chord. The third measure shows the saxophones playing a whole note chord, with the brass playing a whole note chord. The fourth measure shows the saxophones playing a whole note chord, with the brass playing a whole note chord. The score is written in a clear, legible hand.

SAXES

Variable Coupling

BRASS

F-7 Bb7(b9) Eb6

OPEN (42) b2

OPEN (42) b2

CONCERTED WITH SPREADS -

To be used where "bottom" is desired to support inactive or percussive melodies having no more than two or three melody notes per chord change.

SAXES

BRASS

SPREAD

Chord symbols: D-7, Eb7, D-7, G7(b9), C6

1. Harmonize the brass in close or drop 2 position.
2. Extract a middle register alto sax lead line from the brass harmony parts. If possible, choose a line involving some harmonic tension.
3. Add roots in the baritone part and voice lead the tenors according to harmonic continuity principles.

TUTTI WRITING -

Use where "bottom" is desired on more active lead lines with more than two or three notes per chord change.

SAXES

BRASS

Chord changes: C^6 , Bb^7 , A^b7 , $Dbmaj^7$, C^6

SAXES

BRASS

Chord changes: C^6 , Bb^7 , A^b7 , $Dbmaj^7$, C^6

1. CONSTANT COUPLING

Handwritten musical notation for "CONSTANT COUPLING". The score is written on four staves. The top two staves are grouped by a brace and labeled "SAXES (CLOSE)". The bottom two staves are grouped by a brace and labeled "BRASS (CLOSE)". The key signature has one flat (Bb) and the time signature is common time (C). A melodic line is written on the third staff, starting with a G-7 chord, followed by a quarter note, a half note, and a quarter note. This is followed by a C7(b9) chord and an F6 chord. The notation is handwritten and includes various musical symbols like notes, stems, and chord symbols.

2. VARIABLE COUPLING

Handwritten musical notation for "VARIABLE COUPLING". The score is written on four staves. The top two staves are grouped by a brace and labeled "SAXES (CLOSE)". The bottom two staves are grouped by a brace and labeled "BRASS (CLOSE)". The key signature has one flat (Bb) and the time signature is common time (C). A melodic line is written on the third staff, starting with a G-7 chord, followed by a quarter note, a half note, and a quarter note. This is followed by a C7(b9) chord and an F6 chord. The notation is handwritten and includes various musical symbols like notes, stems, and chord symbols.

3. VARIABLE COUPLING

SAXES (OPEN)

BRASS (CLOSE)

G-7

C7(b9)

F6

4. VARIABLE COUPLING

SAXES (OPEN)

BRASS (OPEN)

C-7

F7(b9)

Bb6

5. TUTTI

Handwritten musical score for Saxophones and Brass. The score is written on four staves. The top two staves are for Saxophones (SAXES) and the bottom two are for Brass (BRASS). The key signature is one flat (B-flat) and the time signature is common time (C). The Saxophone part consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The Brass part also consists of two staves, with the top staff in treble clef and the bottom staff in bass clef. The score is divided into measures by vertical bar lines. The first measure contains a whole note chord for the Saxophones and a whole note chord for the Brass. The second measure contains a whole note chord for the Saxophones and a whole note chord for the Brass. The third measure contains a whole note chord for the Saxophones and a whole note chord for the Brass. The fourth measure contains a whole note chord for the Saxophones and a whole note chord for the Brass. The notes and chords are written in a simplified, handwritten style.

SAXES
(SPREADS)

BRASS

Chords: G-7, C7(b9), F6

6. CONCERTED WITH SPREADS

Handwritten musical score for Saxophones and Brass. The score is written on four staves. The first two staves are for Saxophones (SAXES) and the last two are for Brass (BRASS). The key signature is B-flat major (two flats) and the time signature is common time (C). The saxophone part is marked with a 'P' (Piano) and the brass part is marked with a 'B' (Basso).

SAXES (SPREADS)

Staff 1: P Bb C

Staff 2: Bb C

BRASS (OPEN)

Staff 3: Bb C

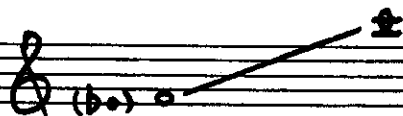
Staff 4: Bb C

Chord progression: EbMaj7 C7(9\#) F-7 Bb7(\#11) EbMaj7

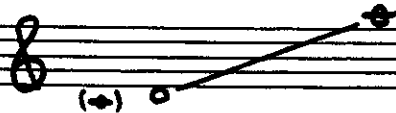
Melodic line: Bb C D Eb F G A Bb C

BEST RANGES FOR CONCERTED WRITING (4+4)

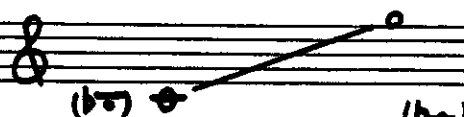
TRUMPET I



TRUMPET II



TRUMPET III



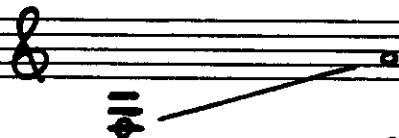
TROMBONE



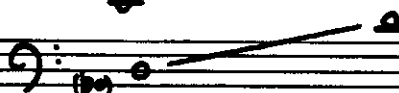
ALTO



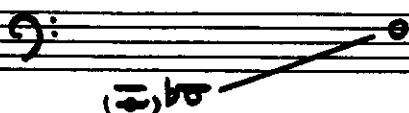
TENOR I



TENOR II



BARITONE



SPACING

General rule -

1. Predominantly even spacing will almost always work provided there are no low interval limit violations.

The image shows four measures of musical notation for chords. Above each measure is a label: C⁷, C⁷, C⁷(alt), and C⁷(alt). Below each measure is a label: POOR, GOOD, GOOD, and GOOD. The first measure (C⁷) is labeled 'POOR' and shows a wide interval between the bottom notes. The second measure (C⁷) is labeled 'GOOD' and shows two alternative voicings with more even spacing. The third and fourth measures (C⁷(alt)) are also labeled 'GOOD' and show standard C⁷(alt) voicings.

2. For uneven spacing place the smaller intervals at the top of the voicing and the larger intervals at the bottom.
3. The interval at the bottom of a voicing may be much larger than the other adjacent intervals but it should not exceed a 10th unless a truly independent effect is desired.

NON-MECHANICAL CONCERTED WRITING

To be used for inactive or percussive melodies and for climaxes where increased harmonic tension is desired.

1. Harmonize the trumpets in 4ths, or with an upper structure triad, or with some other available note structure.

BRASS

C⁷ C⁷(alt) C⁷(alt) C⁷(#11)

Lead trumpet range:

4ths U.S.T. Cluster Misc.

2. Add the trombone on an important chord tone.

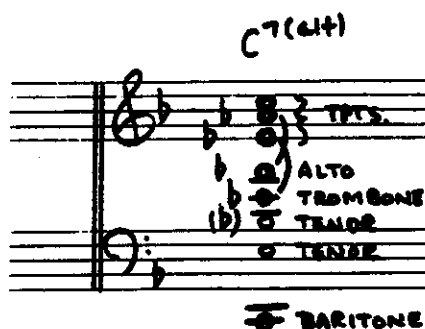
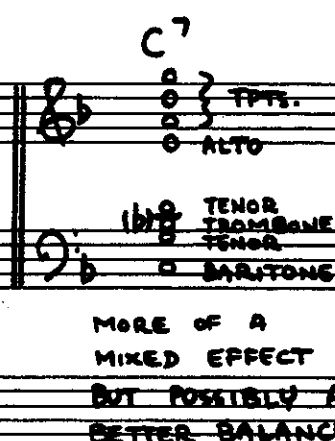
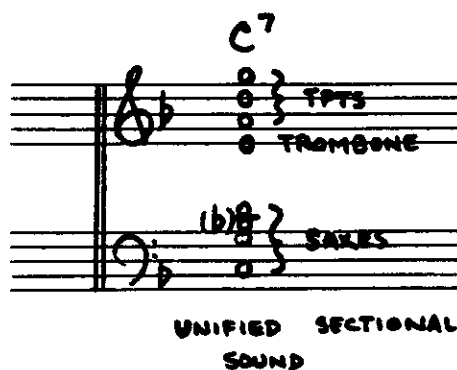
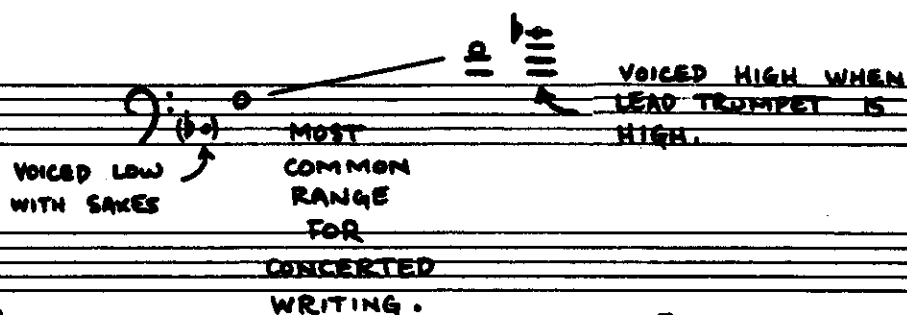
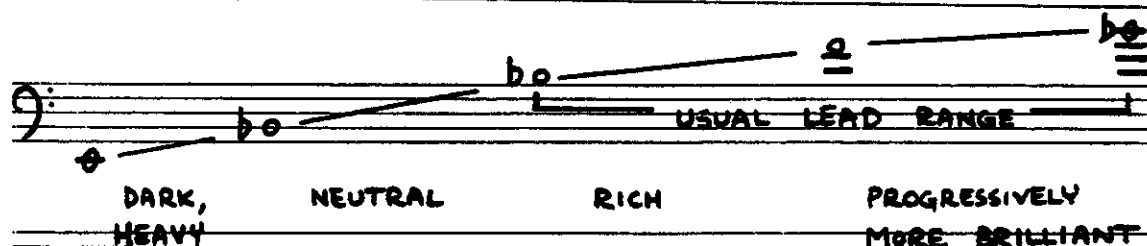
3. Concert the saxes in open position using available notes.

SAXES

BRASS

C⁷ C⁷(alt) C⁷(alt) C⁷(#11)

When choosing the trombone note, consider the register of the trombone part. In addition, concentrate on giving the trombone a note which will make the brass voicing as complete as possible.



The trombone may sometimes double a low third trumpet part if the saxes will provide strong enough chord sound.

FOR ACTIVE LEAD LINES:

1. Do a complete melodic analysis to determine where the approach notes are.
2. Consider what the available notes are for each approach note situation by determining the chord scale to be used in the reharmonization.
3. Harmonize important target notes first.
4. Write each horn part individually in a linear fashion toward the individual target notes. Plan the top and bottom voices of the band first.

SAXES

BRASS

Concerted with spreads for full sound on sustained or
percussive melodic situations.

Handwritten musical score for Saxophones (SAXES) and Brass (BRASS). The score is written on four staves. The top two staves are for Saxophones, and the bottom two are for Brass. The key signature is one flat (Bb) and the time signature is 7/8. The music consists of two measures. The first measure shows a melodic line in the saxophones and a sustained chord in the brass. The second measure shows a more complex melodic line in the saxophones and a moving chordal line in the brass. Chord symbols are written below the brass staff: C7, (B7), Bb7, A7(b9) (12), Ab7, Gb7, and F7. The notation includes various musical symbols such as notes, rests, and accidentals.

Think tension chord sound as you complete each voicing.

Supply available note voicings for each melody note based on the harmonic situation.

1 SAXES

1 BRASS

Chords: C⁷, D⁷(alt), C⁻⁷, E^b₇, G⁻⁷

4 SAXES

4 BRASS

Chords: A^b₇, D^b₇(alt), A⁻⁷, E^b₋₇, C⁷(alt)

4 SAXES

4 BRASS

Chords: B^bmaj⁷, C⁷, G⁻⁶, E⁻⁷(b⁵), F⁻⁷

SCORE THE FOLLOWING EXAMPLES USING TUTTI AND/OR
CONCERTED WRITING TECHNIQUES INVOLVING AVAILABLE
NOTE VOICINGS.

Handwritten musical score for Saxophones (SX) and Brass (BR). The score is written on four staves. The first two staves are for Saxophones (SX) and the last two are for Brass (BR). The key signature is one flat (Bb) and the time signature is 4/4. The notes are as follows:

- SX 1:** C4 (half note), D4 (half note), E4 (half note), F4 (half note).
- SX 2:** G4 (half note), A4 (half note), Bb4 (half note), C5 (half note).
- BR 1:** D4 (half note), E4 (half note), F4 (half note), G4 (half note).
- BR 2:** A4 (half note), Bb4 (half note), C5 (half note), D5 (half note).

Chords written above the notes:

- SX 1:** F6
- SX 2:** Eb7
- BR 1:** D7(b9)
- BR 2:** G-7, Gbma7(b5), F7(b5)

Handwritten musical score for Saxophones (SAXES) and Brass (BRASS). The score is written on four staves. The first two staves are for Saxophones (SAXES) and the last two are for Brass (BRASS). The key signature is one flat (Bb) and the time signature is 4/4. The notes are as follows:

- SAXES 1:** C4 (half note), D4 (half note), E4 (half note), F4 (half note).
- SAXES 2:** G4 (half note), A4 (half note), Bb4 (half note), C5 (half note).
- BRASS 1:** D4 (half note), E4 (half note), F4 (half note), G4 (half note).
- BRASS 2:** A4 (half note), Bb4 (half note), C5 (half note), D5 (half note).

Chords written above the notes:

- SAXES 1:** G-7
- SAXES 2:** Cmaj7(#11)

5 + 5 - BASIC CONCERTED WRITING

1. Harmonize the brass first using the double lead principle.
2. Using constant or variable coupling, extract a middle register alto lead line
3. Add the remaining doublings below the lead alto in close or 2 position.

Constant coupling

SAXES

BRASS

C-7 F7(b9) Bb6

CLOSE

CLOSE

Variable coupling

SAXES

BRASS

F-7 Bb7(b9) Eb6

OPEN (12)

OPEN (12)

CONCERTED WITH SPREADS

SAXES

BRASS

D-7 Eb7 D-7 G7(b9) C6

TUTTI

SAXES

BRASS

C6 Bb7 Ab7 Dbmaj7 C6

Concerting with available notes

1. Harmonize the brass with a harmonically complete available note voicing.

2. Concert the saxes with the brass in open position. (*)

BRASS

C⁷ C⁷(alt) C⁷(alt) C⁷(#11)

LEAD TRUMPET RANGE:

4ths U.S.T. Cluster Misc.

SAXES

BRASS

C⁷ C⁷(alt) C⁷(alt) C⁷(#11)

(*) When the brass are clustered, the saxes may also be clustered.

AVAILABLE NOTE CONCERTED WRITING

1. Do a complete melodic analysis.
2. Harmonize target notes.
3. Write each horn part individually using available notes from the chord sound area or the reharmonization area (i.e. for approach notes).

Handwritten musical notation for Saxophones (SAXES) and Brass (BRASS) sections. The notation is in 4/4 time, key of B-flat major (two flats), and common time signature (C). The Saxophones part is written in treble clef, and the Brass part is written in bass clef. The notation includes chords and melodic lines.

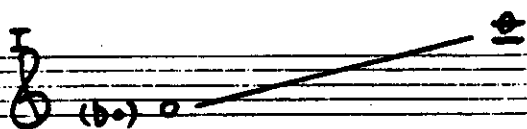
Chords indicated: (E-7), F-7, Bb7, Eb6/9.

Handwritten musical notation for Saxophones (SAXES) and Brass (BRASS) sections. The notation is in 4/4 time, key of B-flat major (two flats), and common time signature (C). The Saxophones part is written in treble clef, and the Brass part is written in bass clef. The notation includes chords and melodic lines.

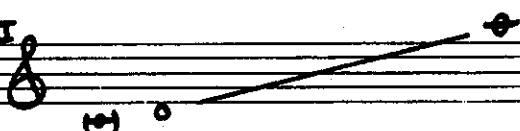
Chords indicated: C7, (B7), Bb7, A7(b9) (13), Ab7, Gb7, F7.

BEST RANGES FOR CONCERTED WRITING (5+5)

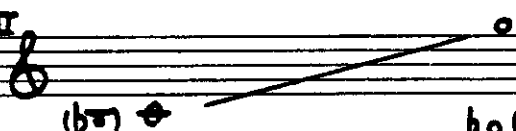
TRUMPET I



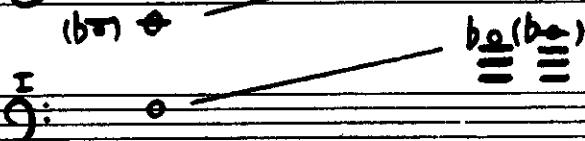
TRUMPET II



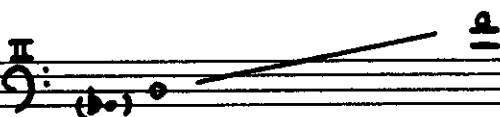
TRUMPET III



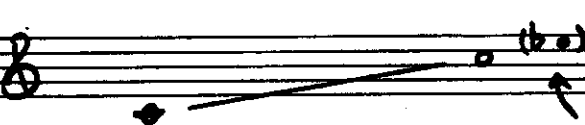
TROMBONE I



TROMBONE II

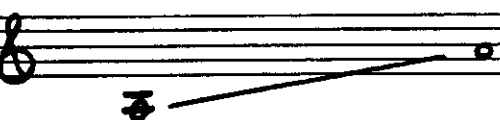


ALTO I

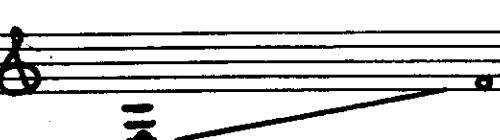


OPEN VOICINGS ONLY

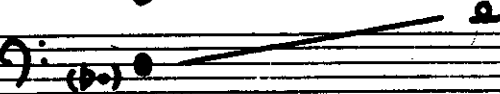
ALTO II



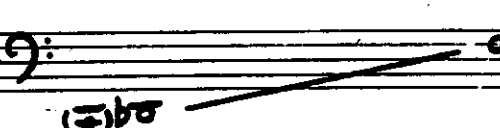
TENOR I



TENOR II



BARITONE



SCORE THE FOLLOWING EXAMPLE USING A COMBINATION
OF STANDARD SOLI CONCERTED WRITING AND CONCERTED-
WITH - SPREADS USING AVAILABLE NOTES.

5 SAXES

5 BRASS

Ab6 F-7 Bb7 Eb7 Ab6

SCORE THE FOLLOWING EXAMPLE USING TUTTI AND
CONCERTED - WITH - SPREADS TECHNIQUE.

5 SAXES

5 BRASS

B-7 E7 A-7 D7(alt) G Maj7

7 + 5 - BASIC CONCERTED WRITING

1. Harmonize the brass using close position or ↓2. Octave doublings will complete the voicing.
2. Extract a lead alto part.
3. Complete the sax parts by adding the necessary doublings.

The image shows a handwritten musical score for Saxophones and Brass. The score is divided into two systems. The first system has four staves: two for Saxophones (SAXES) and two for Brass. The Saxophones are in C major, and the Brass are in B-flat major. The first system shows a melody in the lead alto saxophone, which is then harmonized by the lead trumpet, lead alto, lead trombone, and baritone saxophone. The second system shows the same melody in close position, with the word "CLOSE" written above the notes. The score includes various musical notations such as notes, rests, and accidentals. The word "Constant coupling" is written on the left side of the score.

The above example represents the most common 7 + 5 concerted technique. Note that the melody is being played by the lead trumpet, lead alto, lead trombone, and by the baritone sax. Note also that everything is in close position.

OTHER POSSIBILITIES (To name just two)

SAXES (Close)

Constant coupling

BRASS (close)

close

close

F-7 **Bb7(b9)** **Eb6**

SAXES (↓2)

Constant coupling

BRASS (↓2)

OPEN (↓2)

OPEN (↓2)

C-7 **F7(b9)** **Bb6**

When the lead trumpet lead line is low, the trombones may double up inside the trumpet voicing.

SAXES

Variable coupling

BRASS

C-7 F7(b9) Eb6

AVOID ANY CONCERTED TECHNIQUE THAT PUTS THE
BOTTOM TRUMPET BELOW:



b $\bar{6}$ (CONCERT PITCH)

CONCERTED WITH SPREADS

SAXES
(Spreads)

BRASS
(close)

D-7 Eb7 D-7 G7(b9) C6

TUTTI WRITING

SAXES

BRASS

OR

BRASS

C6 Bb7 Ab7 Db(9,2,3) C6

(1,2,3) (4)

BASS TROMBONE - ("F" ATTACHMENT VARIETY)

P4 P3 P2 P1 T6 T5 T4 T3 (T2 T1)

$\overline{\text{b}}\overline{\text{7}}$ $\overline{\text{8}}$ $\overline{\text{9}}$ $\overline{\text{10}}$ $\overline{\text{x}}$ $\overline{\text{b}}\overline{\text{7}}$ $\overline{\text{8}}$ $\overline{\text{9}}$ $\overline{\text{10}}$ $\overline{\text{b}}\overline{\text{7}}$ $\overline{\text{8}}$ $\overline{\text{9}}$ $\overline{\text{10}}$

PEDAL TONES (NO TRIGGER)

TRIGGER USED

NOT PLAYABLE

PRACTICAL RANGE

MOST USEFUL RANGE

WITH "E" ATTACHMENT

T6

$\overline{\text{b}}\overline{\text{7}}$ (PLAYABLE)

AWKWARD PLAYING SITUATION CORRECTED

TENOR TROMBONE

1 7 6 7 1 6 1

WITH F ATTACHMENT

1 T2 T1 T2 1 T1 1

Bb7(#11)

$\overline{\text{b}}\overline{\text{7}}$

SAXES

The bass trombone usually functions as the bottom voice of the brass section. It also is often used in conjunction with or in place of the baritone sax on the bottom of the band.

Non-mechanical voicings

1. Complete the brass voicing first using 4ths, upper structure triads, clusters, (etc.) for the trumpets and basic chord sound in the trombones.
2. Add the saxes using unison or octave doublings.

BRASS

Chords: C^7 , $C^7(alt)$, $C^7(alt)$, $C^7(\#11)$

Lead Trumpet Range:

Intervals: 4ths, U.S.T., Cluster, Misc.

SAXES

BRASS

Chords: C^7 , $C^7(alt)$, $C^7(alt)$, $C^7(\#11)$

Concerting active lead lines using available notes.

1. Do a complete melodic analysis.

2. Harmonize target notes first.

3. Write each horn part individually using available notes

from the chord sound area or the reharmonization area

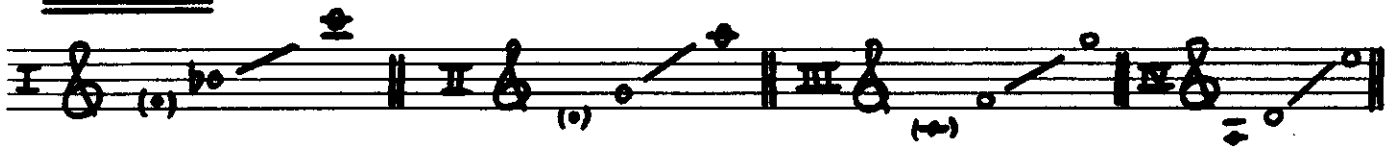
(i.e. for approaches).

Handwritten musical score for Saxes and Brass. The Saxes section consists of two staves (treble and bass clef) with a brace. The Brass section also consists of two staves (treble and bass clef) with a brace. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows two measures of music. The first measure contains chords labeled (E-7), F-7, and Bb7(b9). The second measure contains chords labeled Eb7 and b7. The notation includes various notes, rests, and accidentals.

Handwritten musical score for Saxes and Brass (with Bass Trombone). The Saxes section consists of two staves (treble and bass clef) with a brace. The Brass section consists of two staves (treble and bass clef) with a brace, and is labeled "BRASS (WITH BASS TROMBONE)". The key signature is B-flat major (two flats). The time signature is 4/4. The score shows two measures of music. The first measure contains chords labeled (E-7), F-7, and Bb7(b9). The second measure contains chords labeled Eb7 and b7. The notation includes various notes, rests, and accidentals. A line connects the Bb7(b9) chord in the first measure to the Eb7 chord in the second measure.

BEST RANGES FOR CONCERTED WRITING (7+5)

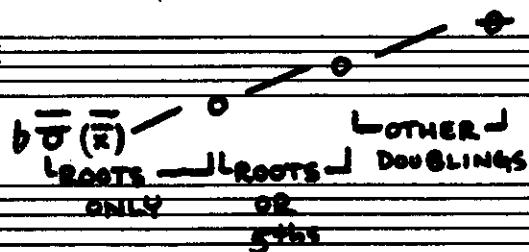
TRUMPETS



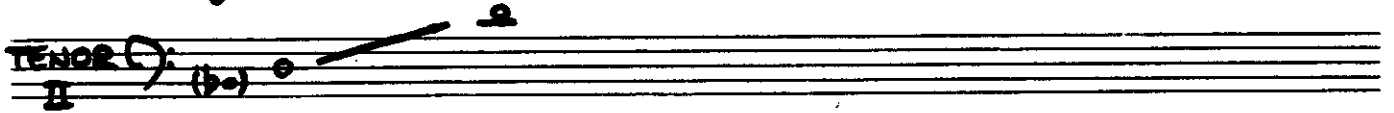
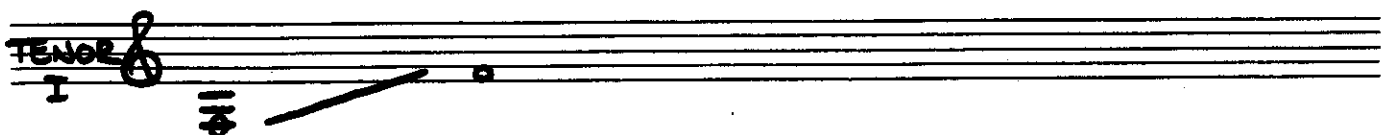
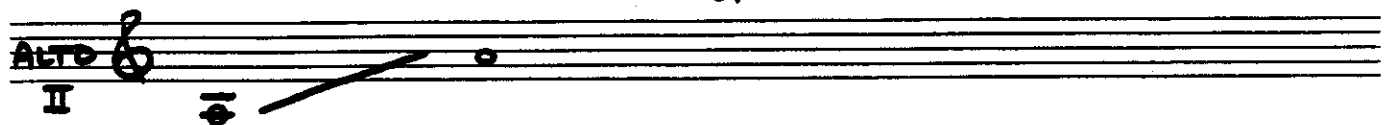
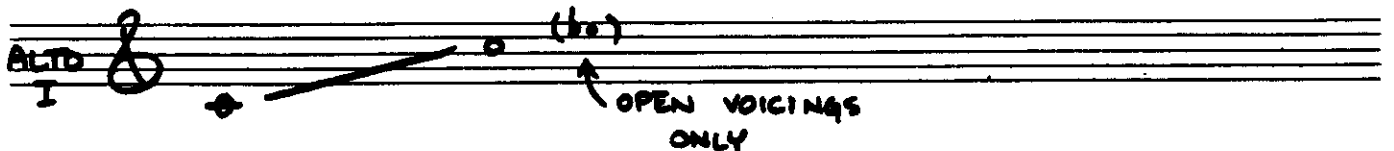
TROMBONES



W/ BASS TROMBONE
INSTEAD OF TENOR
TROMBONE III



SAXES



SCORE THE FOLLOWING EXAMPLES IN STANDARD SOLI
FASHION FOR 7 BRASS AND 5 SAXES.

Example 1: Musical score for 7 Brass (BR) and 5 Saxophones (SX). The key signature is B-flat major (two flats). The saxophone part is written in two staves (treble and bass clef). The brass part is written in two staves (treble and bass clef). The melody is as follows:

- Measure 1: B-flat major triad (B-flat, D-flat, F) in the treble staff.
- Measure 2: G7 chord (G, B, D, F) in the treble staff.
- Measure 3: C-7 chord (C, B-flat, D-flat, F) in the treble staff.
- Measure 4: F7 chord (F, A, C, E-flat) in the treble staff.
- Measure 5: B-flat major triad (B-flat, D-flat, F) in the treble staff.

Example 2: Musical score for 7 Brass (BR) and 5 Saxophones (SX). The key signature is C major (no sharps or flats). The saxophone part is written in two staves (treble and bass clef). The brass part is written in two staves (treble and bass clef). The melody is as follows:

- Measure 1: C6 chord (C, E, G, B-flat) in the treble staff.
- Measure 2: A7(b9) chord (A, C, E, G, B-flat) in the treble staff.
- Measure 3: D-7 chord (D, F, A, C) in the treble staff.
- Measure 4: G7(b9) chord (G, B, D, F, A-flat) in the treble staff.
- Measure 5: C Maj7 chord (C, E, G, B-flat) in the treble staff.

Supply available note voicings for the following situations.

5 SAXES

7 BRASS

Chords: G-7, G⁹, Ebmaj7, Bb7, C7(#11)

5 SAXES

7 BRASS

Chords: Bb-7, D7(alt), E7(alt), C-7, Dbmaj7(#11)

5 SAXES

7 BRASS

Chords: G+7, F-7, G7, F#07, G-6

Most common method:

1. Harmonize the trumpets in close position with trumpet 5 playing the lead 8^{vb}.

Handwritten musical score for Saxes and Brass. The score is divided into two systems. The first system is for Saxes (SAXES) and the second system is for Brass (BRASS). Both systems are in 5/3 time and B-flat major. The Saxes part features a melody in the right hand and a bass line in the left hand. The Brass part features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and accidentals. The Saxes part includes a 'CLOSE' instruction at the end of the first system. The Brass part includes a 'CLOSE' instruction at the end of the first system. The score is written in a clear, legible hand.

SAXES

BRASS

5/3

F-7

Bb7(b9)

Ebb

CLOSE

CLOSE

2. Double the first trombone on the melody an octave below trumpet 1 and in unison with trumpet 5.
3. Add the remaining trombone doublings.
4. Couple the lead alto with the first trombone and add the remaining saxophone doublings in close position.

As before, a more independent alto line may be derived by extracting notes from the brass harmony parts.

SAXES

Variable coupling

$\frac{5}{3}$ **BRASS**

F-7 Bb7(b9) Eb6

CLOSE

CLOSE

Drop 2 = for high brass

BRASS

C7

On low lead lines the trombones may double up inside the trumpet voicing.

BRASS

A b6

8 + 5 (cont.)

Brass divided 4 trumpets, 4 trombones

SAXES

Variable coupling

$\frac{4}{4}$ **BRASS**

F-7 Bb7(b9) Eb6

close Bb — B

close Bb — B

Most common method:

1. Harmonize the brass straight down in close position. The 1st trombone will double the first trumpet part 8^{vb} .
2. Extract a lead alto part in constant (or variable) coupling and add the remaining saxophone doublings.

Non-mechanical voicings - (8 + 5)

1. Complete the brass voicing first using 4ths, U.S.T.'s, clusters, (etc.) for the trumpets and basic chord sound in the trombones.

Brass

Chords shown: C^7 , $C^7(alt)$, $C^7(alt)$, $C^7(\#11)$

Lead trumpet range:

Intervals shown: 4ths, U.S.T., Clusters, Misc.

Complete the voicing by adding the saxes in with unison or octave doublings.

SAXES

BRASS

Chords shown: C^7 , $C^7(alt)$, $C^7(alt)$, $C^7(\#11)$

Available note concerted writing

1. Do a complete melodic analysis.
2. Harmonize target notes.
3. Write each horn part individually using available notes from the chord sound area or the reharmonization area. (i.e. for approaches.)

Handwritten musical score for Saxophones and Brass in 4/4 time. The score is written on a system of staves. The top staff is for Saxophones (SAXES) and the bottom staff is for Brass (BRASS). The key signature is one flat (Bb) and the time signature is 4/4. The score consists of two measures. The first measure contains a melodic line for Saxophones and a harmonic line for Brass. The second measure contains a melodic line for Saxophones and a harmonic line for Brass. The Saxophone part is written in treble clef and the Brass part is written in bass clef. The Saxophone part is labeled (E-7) and the Brass part is labeled (E-7). The Saxophone part is also labeled F-7 and Bb7(b9). The Brass part is also labeled Eb6. The score is written in a handwritten style with some corrections and annotations.

SAXES

(E-7)

F-7

Bb7(b9)

Eb6

4/4 BRASS

(WITH BASS TROMBONE)

USE CONCERTED WITH SPREADS ON THIS EXAMPLE
 FOR EIGHT BRASS AND FIVE SAXES. USE BASS
 TROMBONE AS THE BOTTOM VOICE OF THE BAND. THE
 BARITONE MAY DOUBLE WITH THE BASS TROMBONE
 OR PLAY UP INSIDE THE VOICINGS. BRASS DIVIDED $\frac{4}{4}$.

Handwritten musical score for the first system. The system consists of two staves: **SK** (Saxes) and **BR** (Brass). The key signature is one sharp (F#) and the time signature is 4/4. The **SK** staff has a treble clef and a key signature of one sharp. The **BR** staff has a bass clef and a key signature of one sharp. The **BR** staff contains a melodic line with notes and rests, accompanied by chord symbols: **A-7**, **D7**, and **D7(al+)**.

Handwritten musical score for the second system. The system consists of two staves: **SK** (Saxes) and **BR** (Brass). The key signature is one sharp (F#) and the time signature is 4/4. The **SK** staff has a treble clef and a key signature of one sharp. The **BR** staff has a bass clef and a key signature of one sharp. The **BR** staff contains a melodic line with notes and rests, accompanied by chord symbols: **B-7**, **E7(al+)**, **A-7**, **D7(al+)**, and **G Maj7**.

10 + 5 - BASIC CONCERTED WRITING

1. Heaviness of scoring demands strong melodic doubling.
2. Size of ensemble usually necessitates close position scoring.

SAXES

Constant coupling

BRASS

F-7 Bb7(b9) Eb6

b2(2) b2(2) b2(2)

Drop 2 for high trumpet notes so as to avoid 2nd in the top 2 voices.

C7 Bb7 Eb6

The trombones may couple with the trumpets when scoring low lead lines.

Bb7 Eb6 Eb6

The trombones may couple with the trumpets when scoring low lead lines.

Concerted writing with independent baritone and/or
bass trombone part(s) emphasizing root progression.

Handwritten musical score for Saxophones (SAXES) and Brass (BRASS). The score is in 4/4 time and features a key signature of one flat (Bb). The Saxophones part consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The Brass part also consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The score includes a variety of notes, rests, and accidentals. Chord symbols are written below the Brass staves: F-7, Bb7(b9), and Eb6. The score is divided into two measures by a double bar line.

CONCERTED WITH SPREADS

Handwritten musical score for Saxophones (SAXES) and Brass (BRASS). The score is in 4/4 time and features a key signature of one flat (Bb). The Saxophones part consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The Brass part also consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The score includes a variety of notes, rests, and accidentals. Chord symbols are written below the Brass staves: D-7, Eb7, D-7, G7(b9), and C6. The score is divided into two measures by a double bar line.

CONCERTED WRITING WITH AVAILABLE NOTES

1. Complete the brass voicing first using doublings freely.
2. Double the saxes in with the brass at the unison or octave using an open available note voicing.
3. Watch low interval limits.

Handwritten musical notation for four measures of brass voicing. The key signature is one flat (Bb) and the time signature is common time (C). The notes are: Measure 1: C7 (C, E, G, Bb); Measure 2: C7(alt) (C, E, G, Ab); Measure 3: C7(alt) (C, E, G, Ab); Measure 4: C7(#11) (C, E, G, B).

Lead trumpet range:

Handwritten musical notation for four measures of lead trumpet range. The key signature is one flat (Bb) and the time signature is common time (C). The notes are: Measure 1: 4ths (C, E); Measure 2: U.S.T. (C, E); Measure 3: Cluster (C, E, G); Measure 4: Misc. (C, E, G).

Handwritten musical notation for four measures of saxophone voicing. The key signature is one flat (Bb) and the time signature is common time (C). The notes are: Measure 1: C7 (C, E, G, Bb); Measure 2: C7(alt) (C, E, G, Ab); Measure 3: C7(alt) (C, E, G, Ab); Measure 4: C7(#11) (C, E, G, B).

Concerting active passages with available notes.

1. Do a complete melodic analysis.
2. Harmonize target notes.
3. Write each horn part individually using available notes from the chord sound area or the reharmonization area. (i.e. for approaches).

Handwritten musical score for Saxophones (SAXES) and Brass (BRASS). The score is written on two systems of staves. The Saxophones part is in the upper system, and the Brass part is in the lower system. The key signature is B-flat major (two flats). The time signature is 4/4. The Saxophones part features a melodic line with a (Ch) marking above the first measure. The Brass part features a harmonic line with a C-7 (Ch) marking above the first measure, an F7 (bm) marking above the second measure, and a Bb6 marking above the third measure. The score is written in a clear, legible style with standard musical notation.

SUPPLY AVAILABLE NOTE VOICINGS

5 SAXES

10 BRASS

F⁶₉ Eb7 A-7 Eb7 C7(b9)

Detailed description: This system shows musical notation for 5 Saxes and 10 Brass. The Saxes are represented by a grand staff (treble and bass clefs). The Brass is represented by a grand staff (treble and bass clefs). There are five measures. The chords are: F⁶₉, Eb7, A-7, Eb7, and C7(b9). Each measure has a single note in the bass line of the brass staff, which is the root of the chord. The Saxes part has various notes and accidentals across the five measures.

5 SAXES

10 BRASS

C7 Bb7 D+7 D7(aH) G7(aH)

Detailed description: This system shows musical notation for 5 Saxes and 10 Brass. The Saxes are represented by a grand staff (treble and bass clefs). The Brass is represented by a grand staff (treble and bass clefs). There are five measures. The chords are: C7, Bb7, D+7, D7(aH), and G7(aH). Each measure has a single note in the bass line of the brass staff, which is the root of the chord. The Saxes part has various notes and accidentals across the five measures.

5 SAXES

10 BRASS

G-7 C7 B-7(b5) E7(aH) Ab7

Detailed description: This system shows musical notation for 5 Saxes and 10 Brass. The Saxes are represented by a grand staff (treble and bass clefs). The Brass is represented by a grand staff (treble and bass clefs). There are five measures. The chords are: G-7, C7, B-7(b5), E7(aH), and Ab7. Each measure has a single note in the bass line of the brass staff, which is the root of the chord. The Saxes part has various notes and accidentals across the five measures.

WOODWIND DOUBLINGS -

FLUTE NON - TRANSPOSING

WEAK FOR SOLO OR LEAD BRIGHTER BRILLIANT PIERCING OK FOR HARMONY PART

MOST USEFUL RANGE

CLARINET TRANSPONES UP A MAJOR 2ND

CHALUMEAU REGISTER NEUTRAL BRIGHT SHRILL DON'T USE

DARK, REEDY

MOST USEFUL RANGE

BASS CLARINET TRANSPONES UP A MAJOR 9TH
(PARTS WRITTEN IN TREBLE CLEF)

DARK, REEDY FULL NEUTRAL IMPRACTICAL

MOST USEFUL RANGE

WOODWIND SECTION - 2 FLUTES, 2 CLARINETS, BASS CLARINET

UNISON COMBINATIONS

F = FLUTE

C = CLARINET

BC = BASS CLARINET

First system of musical notation showing unison combinations. The top staff (treble clef) has notes for F and C, with a slur connecting them. The bottom staff (bass clef) has notes for BC and b2, with a slur connecting them. Labels F, C, BC, and b2 are placed above the notes.

Second system of musical notation showing unison combinations. The top staff (treble clef) has notes for F and C, with a slur connecting them. The bottom staff (bass clef) has notes for C and BC, with a slur connecting them. Labels F, C, BC, and b2 are placed above the notes.

Third system of musical notation showing unison combinations. The top staff (treble clef) has notes for C and BC, with a slur connecting them. The bottom staff (bass clef) has notes for BC and b2, with a slur connecting them. Labels C, BC, and b2 are placed above the notes.

Fourth system of musical notation showing unison combinations. The top staff (treble clef) has notes for F and C, with a slur connecting them. The bottom staff (bass clef) has notes for C and BC, with a slur connecting them. Labels F, C, BC, and b2 are placed above the notes.

HARMONIZATION

FLUTES IN 3RDS
OR
CLARINETS IN 3RDS

CLARINETS IN 6THS

DROP 2
DOUBLE LEAD

2 fl, 2 cl, bs. clar.

VOICINGS IN 4THS

2 fl, 2 cl, bs. clar.

EMPLOYING SPREAD
SOUND

2 fl, 2 cl, bs. clar.

SCORE THE FOLLOWING EXAMPLE FOR 2 FLUTES, 2 CLARINETS,
AND BASS CLARINET. USE THE TECHNIQUE OF VOICING IN
FOURTHS FOR THE MOST PART. KEEP ALL INSTRUMENTS IN
THEIR BEST PLAYING REGISTERS.

Handwritten musical score for 2 Flutes, 2 Clarinets, and Bass Clarinet. The score is divided into two systems, each with four measures. The instruments are labeled on the left: FL I, FL II, CL I, CL II, and BASS CL.

System 1:

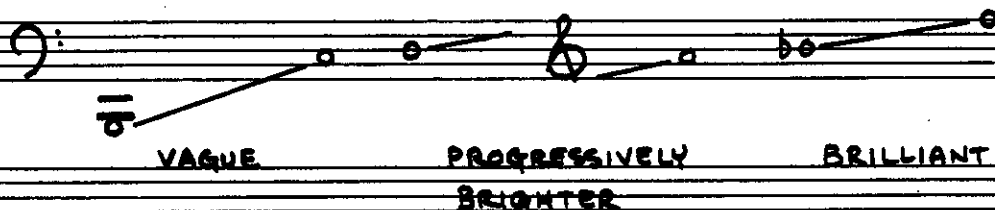
- Measures 1-4: Chords F⁶, G-7, C7(alt), F⁶, G-7, C7.
- FL I: Melodic line with eighth and quarter notes.
- FL II: Treble clef, no notes.
- CL I: Treble clef, no notes.
- CL II: Treble clef, no notes.
- BASS CL: Bass clef, no notes.

System 2:

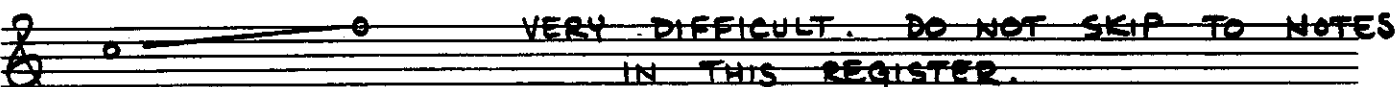
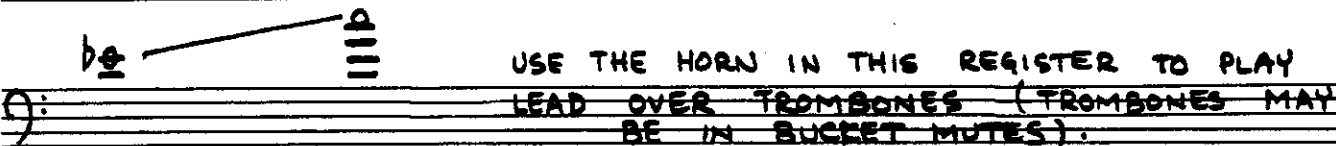
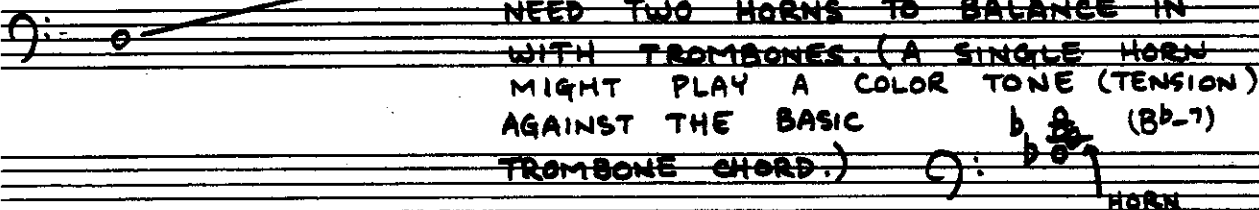
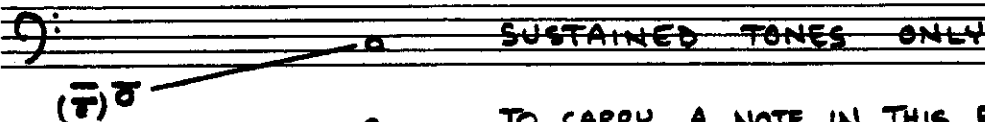
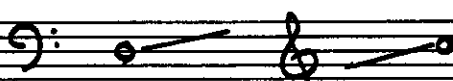
- Measures 1-4: Chords B-7(b9), Bb7, A-7(alt), D7(alt), G-7, Gb7, F⁶.
- FL I: Melodic line with eighth and quarter notes.
- FL II: Treble clef, no notes.
- CL I: Treble clef, no notes.
- CL II: Treble clef, no notes.
- BASS CL: Bass clef, no notes.

FRENCH HORN

TRANSDPOSES UP A P. 5th
(IN TREBLE OR BASS CLEF)



MOST USEFUL AND
PRACTICAL RANGE }



MUTES -

TRUMPET

HARMON



(b)

LEAD:



CUP



(b)

LEAD:



STRAIGHT

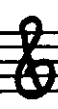


(b)

LEAD:



BUCKET



(b)

LEAD:



TROMBONE

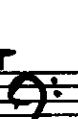
CUP



LEAD:



STRAIGHT



LEAD:



BUCKET



LEAD:



I

SLOW

F-7 Gbmaj7 F-7 Gbmaj7

Eb-7 Ab7(b9) Dbmaj7 Gbmaj7

II

SLOW

F-7 Gbmaj7 F-7 Gbmaj7

Eb-7 Ab7(b9) Dbmaj7 Gbmaj7

Basic Instrumentation from the top down:

4 trumpets (1st trpt. doubling flugelhorn)
2 tenor trombones
1 bass trombone

Additional instruments to be used for doubling:

2 flutes
2 clarinets
1 bass clarinet
1 French horn
1 guitar
1 piano

Remaining rhythm section:

1 bass
1 drums

Example:

♩ { 1 Trumpet (open) + flute (8va)
2 Trumpet (open) + flute
3 Trumpet (open) + clarinet
4 Trumpet (open) + clarinet

♩ { 1 Trombone (open)
2 Trombone (open)
3 Bass trombone (open) + bass clarinet

I

A. $\left\{ \begin{array}{l} 1 \text{ Trpt (open)} \\ 2 \text{ " " } \\ 3 \text{ " " } \\ 4 \text{ " " } \end{array} \right.$

$\left\{ \begin{array}{l} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ Bass tromb (open)} \end{array} \right.$

B. $\left\{ \begin{array}{l} 1 \text{ Flugelhorn} \\ 2 \text{ Trpt (open)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{array} \right.$

$\left\{ \begin{array}{l} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ Bass tromb (open)} \end{array} \right.$

C. $\left\{ \begin{array}{l} 1 \text{ Flugelhorn + flute (8va)} \\ 2 \text{ Trpt (open)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{array} \right.$

$\left\{ \begin{array}{l} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ Bass tromb (open)} \end{array} \right.$

D. $\left\{ \begin{array}{l} 1 \text{ Flugelhorn + clarinet + flute (8va)} \\ 2 \text{ Trpt (open)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{array} \right.$

$\left\{ \begin{array}{l} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ Bass tromb (open)} \end{array} \right.$

E. $\left\{ \begin{array}{l} 1 \text{ Flugelhorn + clar. + flute (8va) + B. Clar. (8vb)} \\ 2 \text{ Trpt (open)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{array} \right.$

$\left\{ \begin{array}{l} 1 \text{ Trombone (open)} \\ 2 \text{ " " } \\ 3 \text{ Bass trom " } \end{array} \right.$

F. $\begin{Bmatrix} 1 \text{ Flugelhorn} + 2 \text{ clars.} + 2 \text{ flutes (8va)} + \text{b. clar. (8vb)} \\ 2 \text{ Trpt (open)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{Bmatrix}$

$\begin{Bmatrix} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ B. tromb (open)} \end{Bmatrix}$

G. $\begin{Bmatrix} 1 \text{ Trpt (open)} + \text{flute (8va)} \\ 2 \text{ " " } + \text{ " " } \\ 3 \text{ Trpt (open)} \\ 4 \text{ Trpt (open)} + \text{fr. horn} \end{Bmatrix}$

$\begin{Bmatrix} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ B. tromb (open)} \end{Bmatrix}$

H. $\begin{Bmatrix} 1 \text{ Flugelhorn} + \text{fr. horn (8vb)} \\ 2 \text{ Trpt (open)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{Bmatrix}$

$\begin{Bmatrix} 1 \text{ Tromb (open)} \\ 2 \text{ " " } \\ 3 \text{ B. tromb (open)} \end{Bmatrix}$

I. Same as H. Guitar doubles flugelhorn (sounds 8vb).

J. Same as I. Piano plays first melody note of each chord change in the high register with octaves very softly.

K. Brass section alone (minus fr. horn)

Trumpets in cup mutes

Trombones in cup mutes

L. Brass section alone (minus fr. horn)

Trumpets in harmon mutes

Trombones in cup mutes

M. Brass section alone (minus fr. horn)

Flugelhorn lead

Remaining trumpets in cup mutes.

Trombones in cup mutes

K. Brass section alone (minus fr. horn)

Flugelhorn lead

Remaining trumpets in harmon mutes

Trombones in cup mutes

0. $\begin{Bmatrix} 1 \text{ Trpt (cup)} + 2 \text{ flutes} + \text{clar.} \\ 2 \text{ Trpt (cup)} + \text{clar.} \\ 3 \text{ Trpt (cup)} \\ 4 \text{ Trpt (cup)} + \text{fr. horn (muted)} \end{Bmatrix}$

2. { 1 Tromb (open)
2 " "
3 B. tromb (open)

P. 6 { 1 Trpt (harmon) + flute (8va)
2 Trpt (harmon) + flute (8va)
3 Trpt (harmon)
4 Trpt (harmon)

9: { 1 Tromb (cup) + clarinet
2 " " + "
3 B. tromb (cup) + b. clarinet

2. { 1 Flugelhorn + horn (8vb)
2 Trpt (cup) + clarinet
3 " " + "
4 Trpt (cup)

7: { 1 Tromb (bucket mute)
2
3 B. tromb (bucket mute)

R. { 1 Flugelhorn + flute (8va) + horn (8vb)
6 { 2 Trpt (harmon) + flute (8va)
3 Trpt (cup) + clarinet
4 " " + "

9: { 1 Tromb (bucket mute)
2 " " "
3 B. tromb (bucket mute)

II

A. $\begin{Bmatrix} 1 & \text{Flugelhorn} \\ 2 & \text{Trpt (open)} \\ 3 & \text{" " " "} \\ 4 & \text{" " " "} \end{Bmatrix}$

$\begin{Bmatrix} 1 & \text{Tromb (open)} \\ 2 & \text{" " " "} \\ 3 & \text{B. tromb (open)} \end{Bmatrix}$

B. $\begin{Bmatrix} 1 & \text{Flugelhorn + fr. horn (8vb)} \\ 2 & \text{Trpt (open)} \\ 3 & \text{" " " "} \\ 4 & \text{" " " "} \end{Bmatrix}$

$\begin{Bmatrix} 1 & \text{Tromb (open)} \\ 2 & \text{" " " "} \\ 3 & \text{B. tromb (open)} \end{Bmatrix}$

C. $\begin{Bmatrix} 1 & \text{Trpt (cup)} \\ 2 & \text{" " " "} \\ 3 & \text{" " " "} \\ 4 & \text{" " " "} \end{Bmatrix}$

$\begin{Bmatrix} 1 & \text{Tromb (cup) + 2 clarinets} \\ 2 & \text{Tromb (cup)} \\ 3 & \text{B. clarinet} \end{Bmatrix}$

D. Same as C but with flutes 1 and 2 doubling the lead and second part respectively an octave higher.

E. $\begin{Bmatrix} 1 & \text{Trpt (harmon) + 2 flutes (8va)} \\ 2 & \text{Trpt (cup)} \\ 3 & \text{" " " "} \\ 4 & \text{" " " "} \end{Bmatrix}$

$\begin{Bmatrix} 1 & \text{Tromb (bucket mute)} \\ 2 & \text{" " " "} \\ 3 & \text{B. clarinet} \end{Bmatrix}$

F. $\begin{Bmatrix} 1 & \text{Trpt (cup) + clarinet} \\ 2 & \text{Trpt (bucket mute)} \\ 3 & \text{" " " "} \\ 4 & \text{" " " "} \end{Bmatrix}$

$\begin{Bmatrix} 1 & \text{Tromb (bucket mute)} \\ 2 & \text{" " " "} \\ 3 & \text{B. clarinet} \end{Bmatrix}$

- G. Same as F with the fr. horn doubling the lead (8vb)
- H. Same as F with the fr. horn doubling the lead (8vb) and flute doubling the lead (8va)
- I. $\begin{array}{l} \text{♩} \left\{ \begin{array}{l} 1 \text{ clarinet + flute (8va)} \\ 2 \text{ Trpt (cup)} \\ 3 \text{ " " } \\ 4 \text{ " " } \end{array} \right. \end{array}$
- $\text{♩} \left\{ \begin{array}{l} 1 \text{ clarinet} \\ 2 \text{ tromb (cup)} \\ 3 \text{ bass clarinet} \end{array} \right.$
- J. $\begin{array}{l} \text{♩} \left\{ \begin{array}{l} 1 \text{ Trpt (harmon) + clarinet + 2 flutes (8va) + piano octaves} \\ \text{on first melody note of each chord change.} \\ 2 \text{ Trpt (harmon) + clarinet} \\ 3 \text{ Trpt (cup)} \\ 4 \text{ Trpt (cup) + fr. horn} \end{array} \right. \end{array}$
- $\text{♩} \left\{ \begin{array}{l} 1 \text{ Tromb (bucket mute)} \\ 2 \text{ " " } \\ 3 \text{ Bass Tromb (bucket mute) + bass clarinet} \end{array} \right.$
- K. $\begin{array}{l} \text{♩} \left\{ \begin{array}{l} 1 \text{ Trpt (straight mute) + 2 clarinets + flute (8va)} \\ 2 \text{ Trpt (cup)} \\ 3 \text{ Trpt (bucket mute)} \\ 4 \text{ " " } \end{array} \right. \end{array}$
- $\text{♩} \left\{ \begin{array}{l} 1 \text{ Tromb (bucket mute)} \\ 2 \text{ " " } \\ 3 \text{ B. trombone (open)} \end{array} \right.$
- L. $\begin{array}{l} \text{♩} \left\{ \begin{array}{l} 1 \text{ Trumpets 1, 2, 3, 4 in harmon mutes} \\ 2 \text{ two flutes} \\ 3 \text{ clarinet} \\ 4 \text{ clarinet} \end{array} \right. \end{array}$
- $\text{♩} \left\{ \begin{array}{l} 1 \text{ Tromb (bucket mute)} \\ 2 \text{ " " } \\ 3 \text{ B. clarinet} \end{array} \right.$
- M. $\begin{array}{l} \text{♩} \left\{ \begin{array}{l} 1 \text{ Trumpets 1, 2, 3, 4 in cup mutes} \\ 2 \text{ two flutes} \\ 3 \text{ clarinet} \\ 4 \text{ clarinet} \end{array} \right. \end{array}$
- $\text{♩} \left\{ \begin{array}{l} 1 \text{ Tromb (bucket mute)} \\ 2 \text{ " " } \\ 3 \text{ B. clarinet} \end{array} \right.$

N. 1 Trpt 1 (harmon), 2 (cup), 3 (straight), 4 (bucket)
2 two flutes
3 clarinet
4 clarinet

1 tromb (bucket mute)
2 " "
3 B. clarinet

O. 1 Trpt (open)
2 " "
3 " " + alto sax
4 " " + alto sax

1 Tromb (open) + tenor sax
2 " " + tenor sax
3 B. tromb (open) + baritone sax

INTRODUCTIONS, MODULATIONS, ENDINGS

INTRODUCTIONS

Purposes of the introduction-

1. To prepare the mood and character of the music which follows.
2. Usually (but not always) to establish the tempo and basic rhythm or beat (rock, ballad, swing, latin, etc.)
3. To establish the tonality (especially important for vocal background arrangements).

Length- No special rules apply. Usually the introduction will be at least four bars long and will have an even number of bars.

Types-

1. Thematic- contains some recognizable melodic fragment from the tune itself (often the last four or eight bars).
2. Rhythmic-
 - a. establishes a rhythmic motif to be used in the body of the arrangement.
 - b. contains percussive harmonic material with the scoring emphasis on the brass section. Thematic ideas are often de-emphasized to the point where the same intro might serve more than one arrangement.
3. "Vamp" style- contains a simple two bar chord pattern which is repeated with or without embellishment until the soloist, singer, or performer is "ready".
4. Sustained- consists of sustained chords (with or without fermatas) against which a solo instrument or small group of instruments play.

Notation of fermatas (♯)

The fermata must be cued in all parts including the parts which have rests. (See example)

MODULATIONS

Purposes of a modulation-

1. To prevent monotony.
2. To establish a more suitable range capability for the music in the next section of the arrangement.
3. To promote or alleviate tension.

Length- May or may not add bars to the structure of the tune. The last two bars of the tune structure is often sufficient for the melodic and harmonic material of the modulation.

Content-

1. The melodic material of the modulation usually introduces the accidentals and important scale tones such as the dominant or super-tonic of the new key.
2. The harmonic material is designed to lead to the first chord in the new key in logical fashion.

ENDINGS

Do not use fade endings unless you are going to use an arrangement strictly for recording purposes (or provide an alternate ending to be used for live performances).

Make it a general practice to end an arrangement with a "period" or an "exclamation point" and not a "comma" or a "dash".

Make sure the rhythm section parts are accounted for on the ending. Cue fermatas on all parts.

Avoid using a final chord which is out of context with the music in the rest of the arrangement.

FLUGEL-
HORN

FLUGEL-
HORN

ALTO

TENOR

Trombone

BARI.

(charges)

BASS

DRUMS

(GUYANA)

etc.

THE DEVELOPMENT OF AN ARRANGEMENT

(INTRO)	SIMPLICITY	COMPLEXITY	CLIMAX	SIMPLICITY (ENDING)
	1. LIGHT SCORING (UNISON, TWO PART SOLI, etc).	1. SCORING BEGINS TO GET HEAVIER. MORE THICKENING AND/OR MORE CONTRAPUNTAL ACTIVITY.	1. HEAVIEST SCORING. USE OF CONCERTED OR TUTTI.	1. RETURN TO LIGHTER SCORING.
	2. SOFT DYNAMICS (RELATIVE TO WHAT IS COMING)	2. DYNAMICS BECOME MORE VARIED. INTENSITY GROWS.	2. LOUDEST DYNAMICS.	2. DYNAMICS AT LOWER LEVEL AGAIN.
	3. LITTLE OR NO HARMONIC TENSION	3. HARMONIC TENSION INCREASES IN THE SCORING OF THE MELODY OR BACKGROUND.	3. MAXIMUM USE OF HARMONIC TENSION.	3. RELAXATION OF HARMONIC TENSION.
	4. INSTRUMENTS USED IN THEIR MIDDLE REGISTERS.	4. RANGES OF PARTS BEGIN TO EXTEND BEYOND THEIR MIDDLE REGISTERS.	4. USE OF EXTREME REGISTERS FOR SOME INSTRUMENTS. WIDEST SCORING.	4. INSTRUMENTS RETURN TO MIDDLE REGISTER AGAIN.
	5. MELODY SHOWS LITTLE OR NO RHYTHMIC ALTERATION OR EMBELLISHMENT.	5. MORE EMBELLISHMENT AND RHYTHMIC ALTERATION OF MELODY. (IMPROVISED SOLO USED TO ACHIEVE SAME RESULT.)	5. MELODY (OR SOLO) REACHES HIGHEST POINT IN RANGE, ACTIVITY, AND ALTERATION.	5. MELODY PRESENTED IN SIMPLER FASHION AGAIN.

APPENDIX

A. THIS NIGHT - Comp. by Benny Golson - Arr. by Dusko Goykovich. (Score MP 1357 Go)

1. page 1.

The baritone part, more correctly, should read:

- a) Col Tpt. I. b) Col Tenor 8 vb. c) Col Bass.
- d) Col Trombone.

Ans. _____

2. page 2 - measures 1-4.

Here, the trumpets are playing:

- a) 4 way close. b) drop 2. c) a guide tone line.
- d) a spread background.

Ans. _____

3. page 3 - measures 1-4.

The voicing in the brass is:

- a) in 4ths. b) drop 2. c) clusters.
- d) upper structure triads

Ans. _____

4. page 3 - measures 1-4.

The saxes are playing:

- a) a line cliche. b) a guide tone line.
- c) an octave unison. d) all of the above

Ans. _____

5. page 4 - measures 1-2.

The ensemble scoring technique here is:

- a) concerted writing. b) tutti. c) independent lead.
- d) concerted with spreads.

Ans. _____

6. page 4 - measures 1-2.

The voicing in the brass is:

- a) in 4ths. b) 4 way close. c) drop 2.
- d) drop 3.

Ans. _____

7. page 5 - measures 1-2.

The scoring for saxophones here is unusual because:

- a) the tenors are playing unison.
- b) the baritone is voiced above the tenors.
- c) tenor I has the melody.
- d) the harmony is above the melody.

Ans. _____

Comp. by Varmeland.

B. DEAR OLD STOCKHOLM - Arr. by Mike Rendish (Score M/A 1 (10))

1. page 1 - measures 1-4.

The baritone part outlines:

- a) the chord roots. b) a pedal point.
- c) a guide tone line. d) the melody.

Ans. _____

2. page 2 - measures 1-4.

The ensemble scoring technique is:

- a) concerted. b) tutti. c) unison.
- d) independent lead.

Ans. _____

3. page 2 - measure 8.

The figure which the saxes play here serves to:

- a) accentuate the climax. b) prepare a modulation.
- c) link two passages together. d) outline the harmony.

Ans. _____

4. page 3 - measures 5-6.

The principal sax voicing here is:

- a) 4 way close. b) drop 2 c) drop 3.
- d) spreads

Ans. _____

5. page 4 - measures 1-4.

The use of unison in the saxes helps:

- a) to contrast with the previous harmonized section.
- b) to give the saxes a rest.
- c) to give the brass a rest.
- d) to promote harmonic tension.

Ans. _____

6. page 5 - measures 5-8.

The ensemble scoring technique is:

- a) tutti. b) concerted c) independent lead
- d) unison

Ans. _____

7. page 6 - measures 3-8.

The purpose of these sequential passages is:

- a) to alleviate tension. b) to establish the tonality.
- c) to provide support for the lead trumpet.
- d) to introduce a modulation.

Ans. _____

8. page 7 - measures 4-8.

The melody is cued for alto:

- a) because it is very difficult
- b) in case the alto player cannot improvise.
- c) because the arranger wants it played.
- d) because it helps to clarify the modulation.

Ans. _____

9. page 8 - measures 4-7.

The tenor and baritone sax are playing:

- a) a two part soli. b) the melody.
- c) an embellished line cliche.
- d) spreads.

Ans. _____

10. page 9 - measures 4-7.

The saxes are scored in:

- a) 4 way close b) drop 2
- c) drop 3 d) spreads.

Ans. _____

11. page 10 - measures 4-7.

The two tenors are playing:

- a) a guide tone line
- b) a minor key line cliché
- c) a two part soli
- d) the melody.

Ans. _____

12. page 11 - measures 4-7.

The ensemble scoring technique is:

- a) concerted b) concerted with spreads.
- c) tutti. d) independent lead.

Ans. _____

13. page 13 - measure 2.

The principal chord change in this measure is:

- a) E-. b) G Maj 7. c) A⁷. d) B-

Ans. _____

14. page 13 - measure 2.

What function does this chord change represent with respect to the tonality?

- a) I⁷. b) I-⁷ c) II⁷. d) IV⁷.

Ans. _____

15. page 13 - measure 2.

What are the trumpets playing?

- a) the melody
- b) A voicing in 4ths.
- c) clusters.
- d) upper structure triads.

Ans. _____

C. WATERMELON MAN - Comp. by Herbie Hancock
Arr. by Ted Pease (Score M/A1 (26))

1. page 1 - measure 5.

The + _____ o symbol indicates an effect
which calls for the use of:

- a) harmon mute. b) cup mute.
- c) plunger mute (or hand over the bell).
- d) straight mute.

Ans. _____

2. page 3 - measure 1.

The chord changes on beats 3 and 4 are:

- a) C⁷, B-⁷. b) C-⁷, B⁷
- c) C⁷, B^{o7}. d) C⁷, B⁷

Ans. _____

3. page 4 - measures 5-6.

The voicing technique used here is:

- a) drop 2. b) spreads.
- c) voicings in 4ths. d) clusters.

Ans. _____

4. page 5 - measure 5.

Which of the following tensions is not found
in this voicing?

- a) #9. b) b9. c) 13. d) #11.

Ans. _____

5. page 6 - measure 1.

Which of the following tensions is not found
in this voicing?

- a) #9. b) b9. c) 13. d) #11.

Ans. _____

6. page 8 - measures 5-6.

The background scoring technique is:

- a) two part soli b) 4 way close
- c) clusters d) unison

Ans. _____

7. page 11 - measure 2.

The ensemble scoring technique here is:

- a) tutti. b) concerted with spreads.
c) unison d) soli

Ans. _____

8. page 12 - measure 2.

On the "and" of the third beat, the upper structure triad used is:

- a) G^b. b) F-. c) A^b. d) D^b.

Ans. _____

9. page 14 - measure 8.

The upper structure triad is:

- a) A^b. b) D^b. c) E^b. d) F-.

Ans. _____

Comp. by R. Hayman and Lee Daniels
D. DANSERO - Arr. by Charles Encinosa (Score M/A 1 (33))

1. page 1 - measure 1-2.

What mode is implied through the use of this common latin-flavored vamp?

- a) ionian. b) dorian. c) phrygian.
d) mixolydian.

Ans. _____

2. page 3 - measure 2.

More correctly, the chord change here should be:

- a) E-9 (11). b) E⁷ (sus4).
c) A⁷. d) F Maj 7.

Ans. _____

3. page 3 - measure 4.

More correctly, the chord change here should be:

- a) D⁹ (sus 4). b) D-7 (b5).
c) D⁹ (#11) d) D Maj 7.

Ans. _____

E. YOU MAKE ME FEEL SO YOUNG - Comp. by J. Myrow.
Arr. by Al Gambino.
(Score M/A 1 (34)).

1. page 1 - measures 5-6.

The treatment of melody and background here is:

- a) monotonous. b) imitative.
c) climactic. d) redundant.

Ans. _____

2. page 2 - measure 3-4.

The background here consists, primarily, of:

- a) a guide tone line.
b) a minor key line cliché.
c) independent lead
d) an inverted melody.

Ans. _____

3. page 2 - measures 5-8.

How many separate melodic lines are being used here in the horns?

- a) 1. b) 2. c) 3. d) 4.

Ans. _____

4. page 3 - measures 3-4.

The ensemble scoring technique here is:

- a) tutti b) concerted c) soli
d) concerted with spreads.

Ans. _____

5. page 3 - measure 5-8.

The brass are scored with:

- a) drop 2. b) voicings in 4ths.
c) upper structure triads. d) clusters.

Ans. _____

6. page 3 - measures 6 and 8.

The altos and tenors are playing:

- a) unison. b) 4 way close
- c) 2 part soli d) drop 2.

Ans. _____

7. page 4 - measures 3-4.

How many separate melodic lines are being used here in the horns?

- a) 1. b) 2. c) 3. d) 4.

Ans. _____

8. page 4 - measure 6.

This measure contains a good example of:

- a) unison writing. b) harmonic embellishment.
- c) tutti writing. d) a quarter note anticipation.

Ans. _____

9. page 5 - measure 4.

How many separate melodic lines are being used here in the horns?

- a) 1. b) 2. c) 3. d) 4.

Ans. _____

10. page 11 - measure 4.

Here the brass are voiced:

- a) with an upper structure triad.
- b) as a voicing in 4ths.
- c) as a cluster.
- d) 4 way close double lead.

Ans. _____

F. KEEP THE CUSTOMER SATISFIED - Comp. by Paul Simon
Arr. by Bill Holman.
(Score MP 1357 Pe).

1. page 2 - measures 1-8.

The scoring technique for trumpets here is:

- a) 4 way close. b) unison.
c) two part soli
d) melody with guide tone background.

Ans. _____

2. page 5 - measures 3-4.

The ensemble scoring technique here is:

- a) concerted with spreads. b) tutti.
c) soli d) clusters.

Ans. _____

3. page 6 - measure 5.

What is the chord change used to reharmonize the note on the up-beat of 3?

- a) A-7(b5) b) A^o7
c) A-7 d) A7(b5)

Ans. _____

4. page 11 - measures 1-7.

The saxophones are scored:

- a) unison. b) 4 way close.
c) 2 part soli.
d) melody and guide tone background

Ans. _____

5. page 13 - measures 2-6.

In the scoring for brass here, there is a good example of:

- a) unison writing b) 4 way close
c) two part soli in 10ths d) clusters

Ans. _____

G. SPINUET - Comp. & Arr. by Bill Holman. (Score M 1356 Ho)

1. The keys touched upon in this arrangement are:

- a) D, E^b, A^b, G. b) D, A, B^b, G.
c) D, E^b, G, D. d) D, A^b, G, F.

Ans. _____

2. The form of this tune is:

- a) AABA b) ABAC
c) 12 bar blues in 3/4.
d) 24 bar blues in 3/4.

Ans. _____

3. page 8 - measures 1-4.

In terms of the form, these four measures represent:

- a) a recapitulation. b) a tag.
c) the bridge. d) the A section

Ans. _____

4. page 9 - measures 1-8.

The voicing technique for the trumpets is:

- a) 4 way close. b) drop 2.
c) clusters d) voicings in 4ths.

Ans. _____

5. page 9 - measure 1.

Why is the first chord change for alto "C7 ?"

- a) Because that is the first chord change of the tune.
b) Because the alto player is supposed to play in a different key from the rhythm section.
c) Because this is a transposed score.
d) The score is incorrect.

Ans. _____

6. page 18 - measures 1-8.

The scoring technique for saxophones is:

- a) 4 way close double lead
- b) drop 2 double lead
- c) voicings in 4ths.
- d) variable voicings.

Ans. _____

7. page 19 - measures 1-8.

How many different melodic ideas are being used here in the horns?

- a) 1. b) 2. c) 3. d) 4.

Ans. _____

8. page 21 - measure 1.

Modulation is accomplished here through use of:

- a) reharmonization. b) sequence.
- c) tensions. d) a pivot chord.

Ans. _____

9. page 21 - measures 5-6.

This is an example of:

- a) tutti writing
- b) reharmonization with constant structures
- c) pedal point
- d) variable coupling

Ans. _____

10. page 22 - measure 3.

Harmonically, this is a good example of:

- a) parallel approach b) chromatic approach
- c) dominant approach d) diatonic approach

Ans. _____

11. page 24 - measures 3-8.

The purpose of this passage is:

- a) to promote tension
- b) to relax tension
- c) to change the tempo
- d) to prepare the climax

Ans. _____

12. page 24 - measures 3-8.

This passage makes use of the principal of:

- a) retrograde inversion
- b) polytonality
- c) motivic augmentation
- d) atonality

Ans. _____

H. CORNERSTONE - Comp. & Arr. by Ted Pease (Score M/A 1 (35)).

1. page 1 - measures 1-2.

The trumpets are voiced:

- a) 4 way close. b) drop 2.
c) with clusters. d) with upper structure triads

Ans. _____

2. page 4 - letter A.

The form of the tune is:

- a) AABBA. b) AABA.
c) ABAC. d) blues.

Ans. _____

3. pages 12-13 letters C and C9.

These 1b bars illustrate the principal of:

- a) reduction of musical elements.
b) growth, or crescendo, of musical elements.
c) imitation d) inversion.

Ans. _____

4. page 16 - measure 1.

The technique for horns here is:

- a) concerted. b) concerted with spreads.
c) tutti. d) upper structure triads.

Ans. _____

5. page 17 - measures 1-4.

These measures illustrate the principal of:

- a) recapitulation.
b) augmentation.
c) inversion.
d) thematic development.

Ans. _____

6. page 20 - measure 6.

The half note voicing in the saxes is:

- a) a cluster. b) an upper structure triad.
- c) a voicing in 4ths. d) drop 3.

Ans. _____

7. page 20 - measures 7-8.

The saxophone voicing is:

- a) a cluster. b) an upper structure triad.
- c) a voicing in 4ths. d) drop 3.

Ans. _____

8. page 21 - measures 5-6.

The saxophone voicing for underneath melody notes "a", "b", and "c" are:

- a) clusters. b) upper structure triads.
- c) voicings in 4ths. d) drop 3.

Ans. _____

9. page 25 - measures 5-8.

These measures represent:

- a) a recapitulation of the melody.
- b) melodic inversion.
- c) the primary climax of the composition.
- d) the coda.

Ans. _____

10. page 27 - measures 7-8.

- a) melodic inversion. b) harmonic augmentation.
- c) tutti writing d) unison.

Ans. _____

Assignment:

Take a large score pad and lay out the instrumentation of the chosen score in the left margin. Then give a bar-by-bar, page-by-page verbal analysis of the techniques being used. Indicate primary and secondary climaxes. On the title page of the score write your name, your lab teacher's name, and the form of the tune.

For 3rd Quarterly Quiz: (Choose One)

<u>Composer</u>	<u>Arranger</u>	<u>Title</u>	<u>Size</u>	<u>Score</u>
Oliver Nelson	J. Privsek	Lou's Good Dues Band	8+5	M/A 1 (60)
C. Bechler	C. Bechler	East Wind	8+5	M/A 1 (61)
Oliver Nelson	J. Privsek	Anacrusis	8+5	M/A 1 (62)

For Final Exam: (Choose One)

Duke Ellington B. Strayhorn	B. Friedman	Satin Doll	8+5	M/A 1 (63)
J. Kern	T. Pease	Yesterdays	8+5	M/A 1 (30)
Duke Ellington B. Strayhorn	G. Collier	Star-Crossed Lovers	8+5	M/A 1 (63)